

① Mon Mar 28

fill out cards —

Name

Address

Phone

Areas of cinema expertise

Experience — formal, informal, self-study, etc

1) Film theory

2) aesth. / lit & art theory /

3) Marxism

4) Psychology / Psychoanal.

5) Semiology

Fluency in reading for. lang.

Office Tu 11-12 Fr. 11-12

① will meet on Mon at least at start
films on Friday

② Pass out course goals — (Heavy reading course)

a) intro

b) background in theory

1. importance of primary sources

eg. 1) Marx → 2) Lenin → 3) Althusser → 4) Screen

Robin Wood on "ideology"

or:

Juliet Mitchell w/ Freud

avoid momentary controversy

c) variety of issues (unsettled)

d) marxism / semiology / psychoanalysis

③ Texts — ① expensive a condition of the moment

② copy articles — 6 per class

cooperative Xeroxing

③ different set than Nichols anthol. —

④ Study vs. read —

the logic of a broad survey: access to most tools, a best first.

Why this conjunction? — why a newer criticism?

US catching up with dev. in Europe.

1. Marxism — since Bolshevik Revolution —
a challenge to intellectuals in the west
despite Stalin / Cold War

USSR / China / Eastern Europe / N. Korea / Vietnam / Cuba
Spain / Chile.

end of empire — France (Vietnam)

the expansion of marxism in west, esp. since 56

a) other communisms

b) new regard for philos. marxism — "new" texts

c) new figures — Lukacs, Gramsci, Sartre

d) Eurocommunism

e) 3rd world communism / China as alternate

(1) institutions
(2) on-going process

2. But most of all —

Socialist nations — ~~change change~~

food / clothing / shelter
health care / education

(A) — what is "freedom"?
bourgeois freedom. — *

Class ②

The movement of history — end of capitalist era
a dying class

3. Material situation of intellectuals — shaken, less
certain

1) Vietnam — economic distortion brutality of state

In summary —

not just a "fad" — the "impassible" philosophy of
our time

my teaching → open advocacy

does not influence grading.

more interested in understanding than agreement
why? — change is slow, if real — next time →

Lenin on Kautsky

"Democracy" —

1) there is no "pure" democracy — there is only class democracy, as long as different classes exist.

2) bourgeois democracy is a great advance over medieval/feudal organization

3) but it offers only a democracy for the rich.

① practical, immediate level —

Patty Hearst vs. Wendy Yoshimura

Gary Tyler

"right to work" — eg "right to be exploited"

the rich and the poor have the same right to sleep under bridges.

} not yet
a Marxist
argument

② but more importantly —

the state is an instrument of class rule.

police & army are used against strikers

martial law can be declared at any time (urban riots - 60's)

CP/others outlawed —

police/CIA revelations —

4) the real question is the relation of exploiters and exploited
not a "minority" and a "majority"

idealist, essentialist, ahistorical.

But — the exploiter and exploited cannot be equal.
formal equality is not actual equality.

↑ Basic ideas —

① class struggle

② material and historical, not idealist analysis

③ look behind appearances.

3 sources - 3 component parts -

① Philosophy - ^{historical} materialism

from German philosophy - Hegel, Feuerbach - dialectics.

Social realm (philos. religion, politics, etc.)
reflects economic system

} to be
discussed

② Political Economy.

from English economics -

labor theory of value → value (exch. val.) is
determined not by use, but by amt of labor
needed to produce it

What seems a relation of things (exchange of
commodities) Marx showed was a relation
between people. -
a social relation

labor power under capitalism becomes a commodity -
you sell your labor power.
work = part of day to maintain self
= rest of day producing surplus value.

③ ~~French~~ Socialism -

France - "utopian" socialism -
saw exploitation, misery, - but
couldn't really explain it.

class struggle

Boogs —

Marxism — revolution

not a rebellion (spont resistance, no attempt to take state)
revolt (seize power w/o mass)
coup d'état (instant overthrow)

↑
local, issue, group specific

all class societies have had struggles —
but revolutions — only in last 200 years —

(taking of power — state and means of production —
by a class
for purpose of creating a new society.

Spartacus — simply a reversal.

Russia —

- 1) inevitability of capitalist collapse of 2nd International
"peaceful road" overthrown.
- 2) disciplined vanguard party
 - a) work to escalate mass struggles
 - b) able to take power and exercise it

3) analysis of forces —

Lenin — Narodniks — peasants → numbers
→ uprisings
→ commune organization } romantic terrorist

but Marxism — proletariat. (new in Russia)

- 3) need to educate (propaganda)
agitate (relate to struggles)

transformation into a class-for-itself

China —

- ① relation of theory and practice —
learning from experience
- ② protracted guerilla warfare. building peasant base.
vs. feudal → bourgeois war vs. feudal rulers.
vs. imperial → national war vs. Japanese
vs. capital. →
specific conditions
- ③ transformation of masses of people
politics in command — not just superstructure follows base

- ④ ^{vs.} between dogmatism (turn past or books into formulas applied rigidly) w/o grasping contradictions
- ⑥ ^{vs.} empiricism - (react to immediate present situation w/o guidance of theory)
- ⑤ change institutions/change people both at once
- thus 1942 Rectification campaign -
- peasant cadres to study theory
 - intellectuals to participate in practice
- Great Leap Forward - peasants learn coll. practice/mod. production
- Cultural Revolution - accountability of leaders
- bourg. arises from rel. of production
- thus arises w/in party itself

Third World

Guinea-Bissau

learn from past - from colonialism to neo-colonialism

① Amílcar Cabral

need to transform masses in process of struggle

pol. development precedes successful national liberation

because of underdevelopment

communication between masses & leaders via cadres.

Vietnam -

under a M-L party, a small, technologically inferior rev. force can acquire in ^{protracted} struggle the pol. superiority to defeat greatest nat. counter revolutionary nation on earth.

(patriotism and internationalism)

(independence and communism)

need for re-evaluation

feudal landlords vs. people

national imperialism vs. nation * main

↳ but colonialism back

mobilization - in land distr. equal land for all in armed forces - both sides

aid for families of soldiers of both sides

self —

republican → socialism.

68 goldwater / johnson

68 Demo nat. conv.

} ideas are shaped by
circumstances

3rd lecture. Fri April 1

① set up reading system.

last time —

a) reviewed basic ideas of marxism —
stressed —

1) historical nature of concepts — vs. idealist
"democracy"

2) class struggle

3) need to look beyond appearances — vs. empiricism

b) Marxism and Revolution

relation of marxism to political action

What does this have to do with film theory?

① often cultural people make ceremonial bows
to pol. and econ theories of Marx —

eg. — Camera Obscura — "socialist" but not marxist.

— Eagleton —

— Screen — "hist. materialism" — evasive

② I disagree — profound disagreement.

Marxism is a whole — it is a distortion to
reduce it.

③ example - relation of theory and practice (Mao) (read on practice)

Althusser - "theoretical practice" - what is relation to revolutionary practice?

1) a distortion, attempt to escape difference to justify separation.

2) contrast Mao - p. 212

fits PCF -
① give intellectuals "freedom" to th. practice
② leave day to day a threat to political organizers

eg. - Alth. - "epistemological break" in work of Marx

→ repeats same concerns as Stalin era philos.

not simply a "philosophers question" - has real impact on action - if you proceed from principles

denies unity of theory & practice -

need to go to the people - *

thus - writing style -

who are they writing for?

" " " filming for

Screen

"revolutionary form"

need to try out films on audience -
Camera Obscura →

*

Big Idea
later

∴ these are real differences -

need to be faced head on →

Marxism is a total system, we can't easily dismiss political questions in dealing with culture

@ for non marxists -

consider the basics of marxism -

things are clearer there than leaping in

ad on practice
to file?

2000m
a 11m
2005

at the level of Althusser/Sartre
or people who rely on a complex of assumptions. —
Better to read Capital vol 1, or ch. 1
than to read equivalent amount of factional debate.
Judge it severely *

For Marxists —

questions of party — relation of intellectual/cultural
work to pol. activity are crucial —
Lukacs — discipline —
Brecht — less so —

interesting how C is studiously
not mentioned in Fr &
Br. theorizing.

rel. politics is too important to be left to the "political"
part of the left.

discussion — questions

Dialectics — vs. Engels — positivism / more "Hegelian" "dialectical" ;

Opening of the Manifesto — transition from feudal to
capitalist — go over specific points. —

main Lenin
L. Hegel

"history" is not in the opposition of forces or
"laws" but rather.

Lenin — "Cognition is the eternal, endless approximation
of thought to the object. The reflection of nature
in human thought must be understood
not "lifelessly" not "abstractly" not devoid of
movement not without contradictions, but
in the eternal process of movement, the
arising of contradictions and their solution.

On contradiction *

Mar 98/99 101/

in terms of film/culture —

eg. sexuality/eroticism/pornography *

50s — puritanical repression
a device to keep that kept people repressed
but — unrealistic (changing nature of family, etc.)

60 or so — Henry Miller / Lady Chatterley / Playboy / Fanny Hill
Lenny Bruce
restores earthiness —
realistic —
vs. puritanism.

eg Playboy "philosophy" — pretty trendy, individualistic
"equality" of sexual liberation w/o noticing
imbalance of m and f in our society.

∴ Progressive side — vs. old puritanism

reactionary side — perpetuates sexism in
a different form —

yet the very "demand" of equality can then
be used →

Miller — rapidity of the change not noticed.

Marxist analysts must grasp both aspects
not simply a praise of porn as liberating
or a condemnation as enchaining * (although
this may be a polemical goal)

Wm. Reich — Film Journal

Georgescu → porn in cineaste // Forum *
Joan Mellen → w and sexuality.
Anis Vogel

Class #4 → Film Hist —

Base/Superstructure * (107) (116)

Althusser's observation that Russia was the most backward capitalist country at the time. — greatest disparity.

Relation of base and ^{infrastructure} superstructure →

a difficult thing to grasp and work with — thus

Althusser — "overdetermination"

Sartre — "mediation" (valéry)

others — "relations"

in its crudest form — sees direct relationships

in its most sophisticated form — sees no working relation — esp with art —

Baran and Althusser.

uneven development — GI p 149 →

related as well to the concept of determinants

Marx — "the mode of production of material life determines the social, political, and intellectual life process in general."

"relations of production"

"forces of production"

"economic structure of society"

"social existence"

"economic foundation"

Marx an economic determinist? —
only by reducing base to "technology"

yet in his economic & historical studies M does not do that

Relation is the key to Marxism —
not independent factors tied together
but a coherent (if unbalanced) system —
internal relations — alter one and you change
its own nature
not isolated independent (Social science — endless
search for cause-effect) — mechanical
Marxism — organic metaphor.
thus — theory can become a material force —

- ① there is a unity (a logic, a relation) between
base and superstructure.
- ② historical nature of superstructure —
weight of the past →
contrast Stalin era — "theory of productive forces"
Mao era —

③ naturalness of ideology *

Egypt → slave/Pharaoh — will floods come

Breca → make beer for gods — priest/warrior caste
needed. *

Not simply fake propaganda —

look at tv. news — what is taken-for-granted —?
what is left out?

Fairness doctrine — no obligation to present Communist view

Quotes from CAPITAL

Class #6

Ideology *

Earlier lectures a preparation for this —
rest of course — even semiology and psychoanalysis *
also — the central question is ideology

we will be defining different aspects of it —
examining how it operates.
and seeing ing different marxist interpretations.

Today — what is ideology.

tentative — a system of knowing (perception /
cognition / analysis / formulation). It may
be considered ^{as} specific as a philosophy or religion
but only if these are understood as constrained,
limited / world views —

it can be thought of as very broad — a structural
condition of society.

Here we will try to be specific —
Bougeois ideology.

Some assumptions

① ideology has a material basis —

while specific ideologies combat each other
origin / renewal is in material life — (some die off)

② ideology is a social phenomenon —

originates in individual minds but becomes
~~variable~~ real only in as much as it
is social.

p. 51-a 83-84 *

(476)

③ ideology has a history — (relate to material)
eg. med^{ieval} concept of political power in person *

④ ideology is not "detachable" from society —
not the "battle of ideas" (liberal pluralism)
corollary — specifically and
it can only be studied in terms of production
p 46(a)

⑤ analysis of it proceeds from human & life prior
to consciousness. (47c) (47d)
life is not determined by consciousness but
consciousness by life.

⑥ ideas of the ruling class are the ruling ideas

(64a)

about

fascism →

Critical problem —
dissemination of

⑦ Ruling class divides — 65

① thinkers

② passive thinkers/active

a difference — but in crisis — solidarity *

fascism attacks communists/trade unions —

cold war consolidation →

even vietnam → / Stagwonderland etc.

via institutions

⑧ enforced via the state — Institutions are

⑨ history ^{can} go a drag ~~on consciousness~~ ideas may
old ways persist → eg. "savings" = "thin"
(gilded age) →

⑩ ideology seems "natural" — to those who propagate it.
In fact doubly — natural because
ideology is mistaking social relations for natural relations.

INVERSION

⑪ Start w/ reality — but fragmented

⑫ refrat / distort reality.

|| (*)

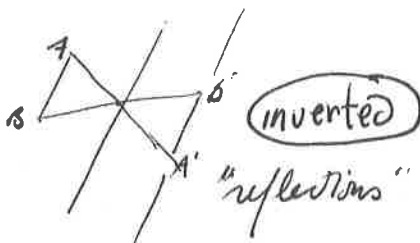
⑬ ideologies tend to develop into systems. —
they try to become universal —
but they are representative of classes / not universal. b/c

⑭ ideology is functional — it "works" in the short run

Camera obscura model

(47)

"material life"



splits — reality and consciousness *

problem — assumes passive receiver — how is what is being received selected, interpreted.

in capital — the concrete form of ideology embedded in the extraction of surplus labor will permeate and determine the nature of consciousness in the entire social structure.

not base/superstructure as econ. activity / consciousness
but a dialectical relation

"productive forces" — includes people — people with consciousness.

thus progressive individualism (Calvinism) not a result of marketplace but an intrinsic part of it

question is not simply cause and effect.

Commodity fetishism — Chap 1, 1

(the relations between among producers of commodities appear to them as relations among the commodities themselves)
"things" seem to rule

the basic social mystification —
imagines relations among humans are manifest themselves as properties of things.

people relate through exchange.
proletarians have only their labor power (ability to work) as a "thing" to exchange —
thus labor itself becomes a thing.

under capitalism it seems everyone is independent but in fact people are more dependent than any other previous system of social organization.

"free" proletarian can sell labor (take it elsewhere) but that presumes a buyer.

a relation is made to look like a thing.

the relation of humans seems to emanate from the commodity as a law of nature, rather than from producers in their social freedom.

People have lost control over their own purpose. They don't control their own power it becomes alien to them. —
this is intrinsic to capitalist production

Institutions serve this process.

family, church, schools, media —

"good life" is defined as accumulation of commodities (eg Wesley)

schools — reproduce abstract authority relations (begin in family in concrete form)

sex roles / obedience / family
 consumer fantasy & desire / media
 authority / school
 (education / miseducation) / media
 suffrage - electoral system - perpetuate "choice" between 2 sides
 (no allow for abolition)
 fetishism / ideology has the illusion of permanence

we forget our own awareness of the world
 is itself an historical creation
 of our / own social labor

we assume our understanding of the world
 is independent of our activity in the world -
 of our time, our class, our personal history,
 our needs and interests

our consciousness appears as a thing we
 subordinate ourselves to -

(ability to change that ~~some~~ -
 free will - religion)

psycho therapy - choose

marxism - we can change this world
 practice of changing it
 changes one's self. *

glimmer of that - utopian

60's - student strike

what counters ideology - how do we get around it?

1. life of w.c. itself - exploitation

(inc. not sufficient)

2. rev. theory - power / reason / m. thought

3. rev. practice -

x form of class in itself to class for itself.

Brecht-Lukacs —
realism/anti-realism

Question of identification/imitation

Newton & Kumba Workshop —

assume identification; question becomes political judgement of that.

But — if we see ideology operating in other ways as well — new ball game.

Lukacs — who he was —

p. 17. Ulysses vs. Lotte in Weimar
organizing principle → stylistic device.
interior monologue

for — Realism
↳ socialist
↳ "critical"

vs. modernism
p. 25, 26, 31

criteria — p. 57

Visconti, Bertolucci, Lean,

accommodation p. 50

problem — good for arrival of realism —
social criticism

weak as guideline →

high culture tradition

B.B. —

position: —

selective reading / B.B.

Major ideas —

① vs. Aristotlean

19th c.

well-made play

(Stanton)

melodrama
domestic drama

naturalism *

"Broadway" — entertainment / coopted.

(p. 270 / 271)

not all naturalism — see Stanisl.

② * Aristotle — catharsis

closeness

vs. Alienation / distancing

Hipp

— emot. relation

Ein feeling

Bullough

— distance / let move

ENTFREMUNG — alienation

Shlovsky — make strange

Brecht

Verfremdungs

— purpose — learn (p. 229)

③ for the public —
vs. passivity.

Sport

— vs. ag. exclusivity
for — larger public

cabaret / sports /
boxing match — fun

(107) →

Radio — 2 way

④ modern — p. 30

p. 33 - 42.
(42) —

69-76

97 —

179-205

B-L "debate".

Jeremy. →

A elitism { little relation to praxis -
doesn't relate to concerns of proletariat.

② are people studying it?

* boredom/confusion ←

Wollen - selective
agit
prop
theory

Ulrich/Edinburgh.

③ if "into" Godard - what new things does he teach us? (politics) too

④ tone of moral attitude.

vs. Hollywood — moral attack on it
* puritanism

political

⑤ possibility of an internal critique
Sirk

Sentiment on Rottenstahl

emotional
bring you along
while turning
cabin.

critical realism - Lukacs - show their time with
such clarity that they show how society
as unnatural - need for change. *

goal - a picture of reality that
reveals phenomena/empirical

Searchers →

⑥ reality

reveal contradictions

Does it drug you?

one provokes active response
passive

film isn't on the screen but
between screen & audience.

Stevens →

Brecht

① way people relate determined by environment
bring this to the surface w/ in text background
must comment on action /

subject matter must determine shape
in which things are presented.

② sub. matter complicated social life
hard to grasp - new forms needed.
for new realities.

③ Audience must be

conscious → human nature can change

formal ~~ness~~ means
concretize it. Pltch forms
unsat.

transparency vs foregrounding.

expressing negations *

Brakhage
scratch *

film demands seeing it in an explicitly political way *

J. accepts - if Sisk goes
against grain formal
changes produce reflection
on content.

Further apart from cognition to Brecht
Learge gives weight to reason.

BB audience - involved in producing the meaning.

reason over emotion. →

SUNDAY MAY 1 Albrecht Dürer -
FRI MAY 6 - Lucia
Norris 2C

- McCabe on realism
- Johnston on f
- Wallerstein on Sisk
- Cam Obsc. on James Jones
- ren. perspective (camera)
- deep focus.

lecture -

fridge - persona

Cahiers - immensely influential article (of Young Mr. Lincoln)

early attempt to reconcile form/content w/ politics
[ex through categories] (beyond reductionism)

- ① weaknesses - a justification for their
prejudices & favorites -
eg! auteurist love of Sisk, Lewis, etc.
- ② questionable separation of form and content
- ③ no ability to "place" in larger context -
eg. audience →

plus - political analysis of form

danger - separation of form and content

[Other working parallel - Henderson -
toward a non-bauz.]

Kleinham - W.C. Heroes -

early attempt to deal w/ differential audience

compare film as text w/ audience as
soc. determined

questionable match but

affective fallacy - itself fallacious.

① How do we look at film ideologically?

Account for every thing. -

plot/story/narrative/'meaning' - Auzner.

characters

mtse on scene / setting

sound/camera -

women →
blacks etc → indians →
absence -
what is taken - fr. granted

every bit matters * →

a close analysis.

not just unitary meaning but variety of meanings. -

question of conventions (codes)

How can you change conventions?

at the same time - Marxist analysis always has a political edge too. →

Nashville / → pro & con
Jonah →

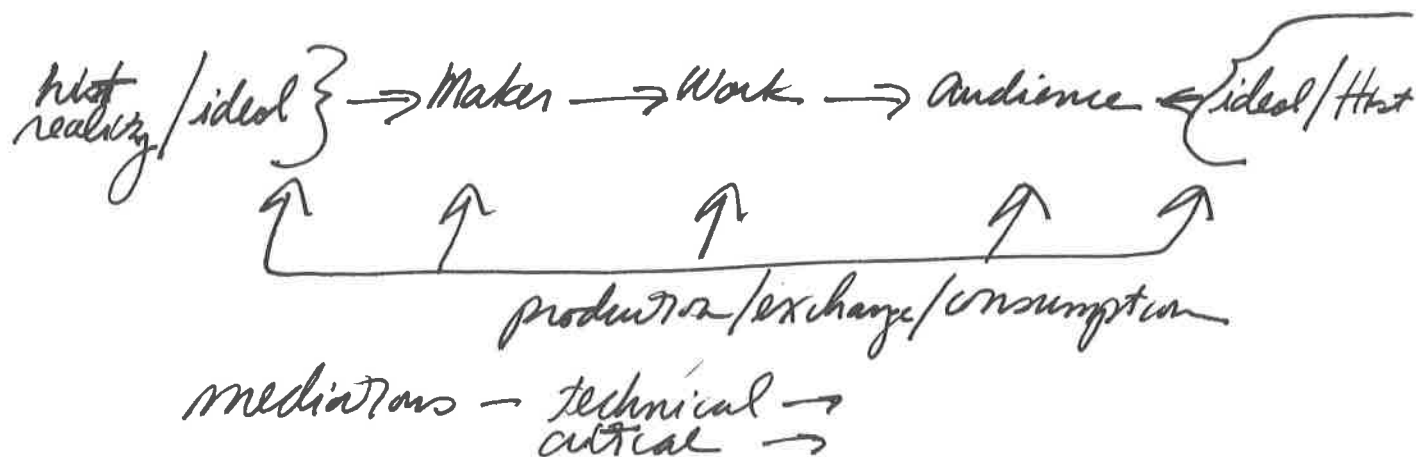
* great difficulty of non-rep. film -
(relates to rep own conventions?)

ideal in Mothlight?

difficult to see in the obj. pers

easier to see in critical response/reflection.

③ a model
communications / exchange



film criticism -
material conditions

left - often marginal - fight for inst. position

Kleinman
Lesage

TA 1000 (69)
bus
CSU 500/800
NIU 1000

need to keep active elsewhere

luxury / no dependents -

no inst support from marxist

Story of Italian guy — a matter of terms
from Marxism to Semiology (Se

Marxism — ideology (what is i

Semiology — how something me
in terms of our

code —

an intimate relation.

Semiology \leftarrow science of communication
① a theory of codes
② a theory of sign-production

Semiology

Sign — everything which can be taken as
significantly substituting for something else
(on the basis of previously established social convention)

Communication as a process —

signal from source $\xrightarrow{\text{transmitter via channel}}$ destination (a machine)

signification — a separate construct.

a system necc. precondition for communication. people interpret.

Code — a system of signification

System

Eco —

animal communication

olfactory sign

tactile

taste (cooking)

para-linguistics —

kinesics

proxemics

music — system w/o semantic (content)

formal lang (math)

alphabets / codes

precise / emotive
(kiss)

voice qualities —

Hall p. 9

Story of Italian guy — a matter of 'terms'
from Marxism to Semiology (Semiotics)

Marxism — ideology (what is taken for granted)

Semiology — how something means
in terms of our culture

code —
an intimate relation.

Semiology \leftarrow ^{science of communication}
① a theory of codes
② a theory of sign-production

Semiology

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(system)

Hall p. 9

Eco —
animal communication

olfactory sign — precise / emotive
tactile (kiss)

taste (cooking)

para linguistics — voice qualities —
kinesics

proxemics

music — system — w/o semantic (content)

formal lang (math)

alphabets / codes

ling.

stencil
film

n)

letter

temporal
trial
ne

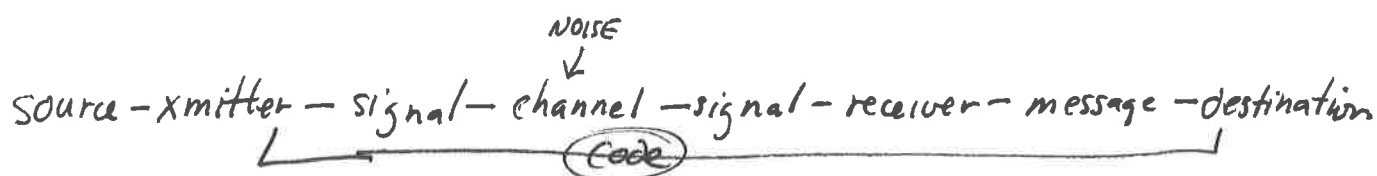
(take
hole)

Signs — intentional, artificial

In studying film we know how much manipulation is required to achieve "the real" —

eg. — rugs for Tara's lawn

— Wilder painting scenery. mountain Emperor Waltz
added trees, repainted highways
4000 daisies — painted blue



denotation —
connotation —

{ alarm — ring (expression)
denotes → content — fire } → connotation
get out.

message — minimal unit (theoretical)

text — co-existence of many codes (or subcodes)
(plurality of codes)

hi — greeting
(counters, code)
(friendship)
(social relation)
(informality)

denote — abbr. hello
denote conn

referential fallacy — assumes meaning of a sign-vehicle
has something to do w its corresponding object —

(eg. unicorn)

aesthetic text is ambiguous enough
that many approaches & choices are justified

overcoding — ~~on basis of an established rule~~, a
~~new rule~~ ~~governs~~ is found to govern a new application.

narrative elements — Papp.

gaps between ideal / real in comm process.

① Historical nature of codes

② A-G → one way attempts to change / work against / push
codes.
Hawed → recuperation

natural sign
 denotation/connotation
 something is a sign in as much as it participates in semiotic activity (interpreter)
 inference
 expression
 content
 less light/sunset = inference 1st time | measures.
 social agreement

Pierce
 icon → a sign which represents object by similarity.
 portrait ≡ man
 (a) images (simple qualities are alike)
 (b) diagrams (relations are alike)
 index → sign by nature of bond between itself & object
 weathercock, barometer, footprint in sand.
 symbol (arbitrary sign) languages
 conventional star.

hobby horse
 can be straddled
 letter

may overlap.
 denotation/connotation
 ringing of alarm — scientific smoke detected | social fire
 fire | get out

denotation/connotation
 a second level of understanding
 governed by its own code (connotative code)
 connotation works because of primary, anterior denotation
 sub code

canopy/governor (previous rule - canopy/honor)
 (how are you)
 (stylistic/rhetorical rules)
 4. expressionism
 ① code - estab. understandable
 ② subcode - style
 (subcode of courtesy)
 NOIR

(senders intention)
 Adlai Stevenson "I used"
 (receivers actual situation)
 sloppy / poor.

Semiotic g. warfare → give addressee freedom of decoding
 M.S. mag.

To what extent does art rely on multiple codes?

↳ postmodern → absence of codes - 1:1 relation

dog
old person } pity.
mother

"character"/"characterization" → elaboration of further codes -
thus complexity

Kitch & simplified - relies on clustered codes
each of which is familiar.

code switching -

{ sugar = fat = heart attack = death = (-)
cyclamates = thin = (no heart attack) = life = +

→ sugar = no cancer = life = (+)

cyclamates = cancer = death = (-)

ideology -

Work as a dynamic —

eg. Persona

2. characters —
initial tendency (split into 2.)

but actually — progressive development
in a context (which is the interaction)

attempt to construct a "personality" for a character.

living

dyn.

film

offer

tem,

trial

re

media

take
hole

Autonomous segments

Autonomous shot (entirely independent of what comes before: —
(single shot acting as a primary division)

A. "Sequence shot"

one scene, one shot, unit of action
quarrel in contempt / travelling in weekend / TVB

Renoir ^{Chin}
Touch of Sin
The Man
Cinema

B Inserts (interpolations) defined by cause

Nondiegetic (purely comparative)

Shows object external to the
action of the film

Subjective

metaphorical value (Godard) ^{burning cycle in easy rider} (Hayashi in October morning)

Image not of present
but absent moment
(memory, dream, fear,
premonition)

Displaced diegetic

while "real" displaced from
normal filmic position
purposely intruded on a
foreign syntagma

pursuers (sequence) insert one shot of
pursued
(alternating)

Explanatory

enlarged detail
from empirical space to abstract space
(close up of letter)

outside of chronology

(parallel editing)

(ter)

symbolic

Parallel syntagma —

alternate 2 or more "motifs" —
but no precise temporal/spatial relation
on level of denotation

rich/poor tranquil/disturbance

city/country

planes/faces

wipe/print

symbolic value

Systematic
alternation
ABAB

Bracket syntagma Broadway/high time.

series of brief scenes representing
typical occurrences w/o chronological relation

shows kinship within category

(a system of illusions — thus series not
individu. is important) —

a filmic eqiv to. conceptualization

"modern love" — femme mariée

"disasters of war" bombing / destruction / grief

often strung together with optical relations
dissolves / wipes / panshots / fades

non systematic
alternation

groups all together

wipes)

Descriptive Syntagma

only intelligible relation is spatial coexistence

cannot be strung together in time

(images of sheepherding = action of sheepherding)
sheep/dog/shepherd describing

(VS) → process of sheepherding (telling)

AP 71 - boat/seal/ky/helm - sea suspended in time

most
exten. sequences

shows all of scene in diff. shots / no chronol. implied
(return searchers) - all this exists at same moment

Alternate (narrative) syntagma

① tennis players
as each
returns ball
(analogous)

parallel montage / alternate montage

pursuers / pursued —

alternating of images = simultaneity of occurrence

w/in each series temporal relations are consecutive

② alternate
(simultaneous)
(pursuer/pursued)

A₁ A₂ A₃ A₄ ...

B₁ B₂ B₃ B₄ ...

A₁ B₁ A₂ B₂ A₃ B₃ ... →

③ parallel
separate
2 mixed, no temp relation
rich/poor

Linear narrative syntagma -

"Scene" as in theatre

succession of events is continuous

conversation scenes editing does not change time
experience as concrete - place/time/action

Signifier - fragmented

Signified - remains same

episodic sequence -

strings together brief scenes, which

succeed each other in chronological order

Kane - Kane & wife over breakfast

each a moment in whole -

AP - boys meet girls /

street / → activities / → paired dancing cheek-to-cheek

representative stages - what is rep.?

ideological

Ordinary sequence -

temporal discontinuity, viewer skips moments w/o
bearing on plot

non-important time cut out

(Travelling Xitron)

ideological - of Navaho

Jeanne Diehlman

all of me and
eternity elsewhere

(1) What is gained?

(2) Adieu Philippine —

① syntagmatic —

stylistic choices / presence-absence
reveals director's style

history of styles might be constructed.

grammar system unfolds over time
each film unique relation to grammar

subjective insert — more Renais, Fellini
less Godard

scenes — in keeping w realism (p. 180)

scene
sequence shot } take same time as real time

scene-conversation

①

Metz's interest in narrative —

ability to break it down —

similar to Fr. theatrical breakdown
act-scene

above image (Bagdasarian)

③ Pedestrian review

↓

Wollen — Kane as modern text

p. 13 — Genette's alternate system (time, not
narrative)

Fazl

① hard to read — diagram unclear

Revision -

Sr/Sd.

Autonomous segments

Autonomous Shot (single shot)

- Sequence shot (entire scene, single shot)
Renoir *Crimo de M. Caugé*
Godard *Weekend - travelling*
- Insert (defined by cause)

- 1) nondiegetic (purely comparative, shows object external to action of film, not present, but absent moment)
- 2) subjective insert (memory, dream, fear, premonition)
- 3) displaced diegetic (real, but introduced elsewhere) (w/ pursuers/one of pursued)
- 4) explanatory - enlarged detail - cu of card, letter

Syntagmas -

Achronological / (non chronological)

Parallel

parallel montage - but no temporal or spatial
rich/poor / tranquil/disturbance
city/country

Systematic alternation

Bracket

brief scenes -

"atypical" scenes -

Modern love - Godard *Mariage d'un homme*

Chronological

Disasters of war -
often effects (take whole)

non systematic alternation -

Chronological -

temporal relations -

literal - part of the plot -

not just consecutive, also may be
simult.

Descriptive

(spatial coexistence)

landscape

described - sheepherding in progress

vs. narrated - these are the steps of sheepherding.



Narrative

temporal - consecutiveness -

Alternate syntagma -

parallel montage

pursuers/pursued/pursuers -

"simultaneity"

Linear narrative syntagma -

Scene - proper

conversation. - time & place

(may have ellipsis)

Sequence proper - temporal discontinuous -



Auto

dreams / fictions

talk = control

cards — future / "hereafter"

bottle — crystal

recordings

Lilith Ritter

paper messages

sexual rejection

"code"

Arnon Strong — deceit
Don Juan

hoax / show business /

gullibility

Pete — Zeena

repression of religion in
childhood →

Stan

Bruno — Molly

|

Stan

Lilith — Lilith

|

Stan

① Pantheselia

② Freud —
American vs. Br. & French
→ Lacan
→ Mitchell

③ Feminism — New Introductory Lectures 128, 137

④ (Reductionist) Freudianism.
(not John p. 167)

/overinterpretation
Bellah N x NW

⑤ Holland

lit. means.

(x form uncon. fantasy into conv. meaning — conv. (form))
psych

phases —
oral — most common
anal phase
urethral phase & weak
phallic (general)
Oedipal

Strange —
how does it help?

71 suspension of disbelief 70-71

form as a management of fantasy

"meaning as defense" — 162

165 i.w. content justifies form
66 de Mille

Fiedler — R. M. Meyer

171

evaluation 197 / 224

ideology

sex abnormality
power/weakness

china pornography

personal dimension of analysis
social dimension —
rape/fantasy.

① Mulvey

fixed definition of ϕ - itself quest. $\phi\phi$ / ϕ identified ϕ

(multigenerational matriarchy, black family str.)

~~scopophilia~~ ① scopophilia -

pleasure in using other person as
as object of sex. stimulation by looking

(sex
instinct)

Cinema
user

② identification - mirror phase

ego form.

{ ϕ - looked at
or action -

Hired Hand -

12.

13 does ϕ spectator seek to possess ϕ too?
" " threatened by ϕ ?

can cinematic codes be broken down? 17

Comedy -

Freud - form & technique, not raw content, make the joke

Condensation - millionaire ← (tendentious)

element of surprise or shock (later develop.) T. Reik

- ① abstract - } ^{he was surprised.}
harmless - } 2 holes in cat pelts where eyes were

(wrt in itself) - can't really demonstrate it

- ② aggressive wrt.

joker - butt - audience
aggressor

↑
judges the disguise - guilt free.

obscure
hostile - (radical)
cynical - institutions, morals, etc.
skeptical →

verbal



conceptual

Augustus - was your mother ever in my house
no but my father was.

sudden release of energy from disguised aggression

wrt/jokes - balance between disguise & recognition - (but dream)

humor (1928) - triumph of pleasure principle

manufactured joking - neglected by F.

Bakhtin -

folk carnival humor

- ritual spectacles
- verbal compositions (parodies)
- billingsgate - curses etc.

folk or people's tradition

universal or utopian spirit

contrast to satire/irony - separation from world
(intellectual / class basis)

Marx: Easy Street - re-integration . Marx Bros. / split functions.

Carnival Am. - trad. fest.

Irish wake

Barbarian
Octoberfest

church fairs

Farce-Comedy

Comedy teaches, judicial
farce - no cons.

- reflective
- unreflective

more than style -

	physical	verbal
comedy		
farce	high/low	high/low

violence - physical - crude
physical elegant
verbal low
refined

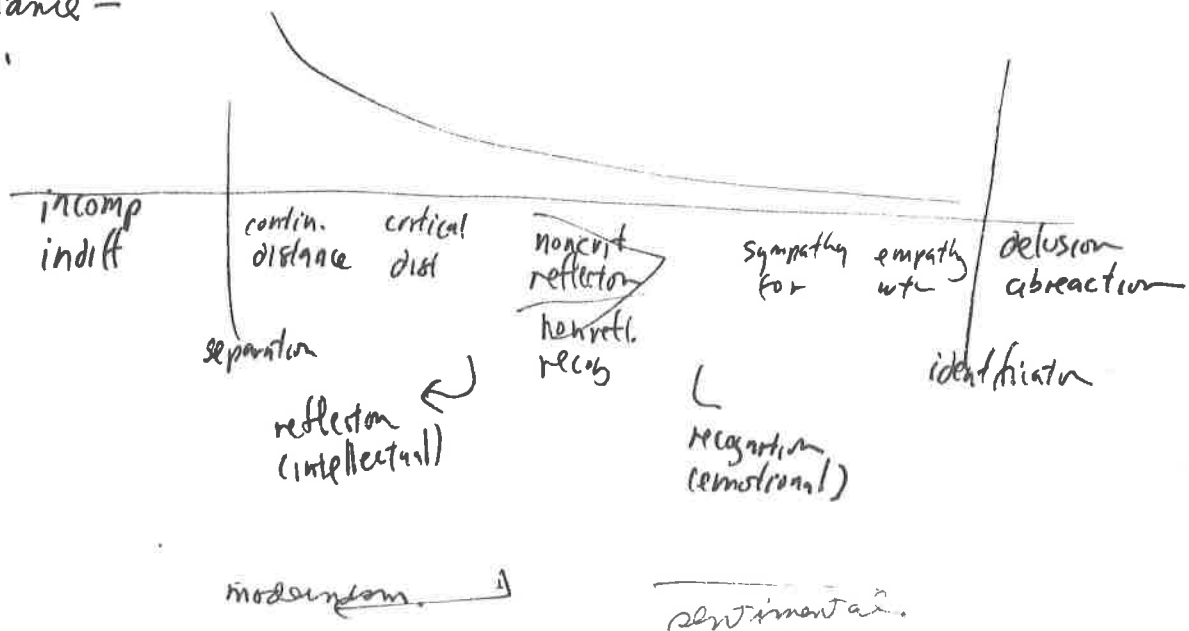
pleasure principle wins.

in comedy, issue in doubt
in farce, outcome is obvious

can raise suspense, but not anxiety.

people are not hurt

distance -



Sn

us

atio

Syn

F.

- ① significance of action decreased
- ② ordinary prob. vanishes. - realizing incidental, not part of people.
- ③ suspense w/o empathy - flat characters
- ④ social norms not real parallel
- ⑤ function - overwarmth
- human as animals

2
cr

Technique / Ideology /

① Frustrations w/ the French

a) narrow nationalism - Descartes, Lacan but not others -
- Francastel

b) w/in long trad. -

Cartesian question - Poulet, etc. → Sartre →

c) shoddy int. standards - cf. Germans

d) needs "straight line"

e) funny words - inscription / foreground

but - raise imp. new questions -
is camera apparatus itself ideological? if so, how

Peynet Cinématique int. (Tel Quel) Sillers Kritik ← co.
Cahiers resp.

Lebel - Nouvelle Critique / Cinema et Ideology.

a political battle

film is "science" - neutral technology
film is ideological -

question of "pt. of production" of meaning (Machery)

Baudry - FQ winter 74-75

UB
critique of
Ren.

Ren. linear persp. - ideological - sets up
subject (observer) as center, as origin of meaning.

apparatus - between découpage (shot breakdown) verbal (lang.)
and montage (editing) visual (image)

Camera

projection

p 41 Quote.

West. paint.

- 1) presents motionless & continuous whole
- 2) elaborates a total vision (idealist, "being")
- 3) principle of transcendence -
window on world

Bazin

projection — effaces differences —
restores "consciousness"

{ is slide show different?
gallery sequence?
pixillation?
anamorphic lens? }

① ignorance of
a-g.
② failure to
consider
objections

movement of camera — ^{creates} a transcendental subject
p. 43

preserving of narrative continuity.

screen-mirror
specularization
double identification

specialness of projection (Metz, Mulvey)
reflects images, not reality —

46 — "contents" of little import as long as ident. is possible

"disturbing elements" — 46
tranquility / ones own identity.

plato's myth

/ plato & crit. of artist

Comolli — 130, 131

Wms. p. 2

① Penn Berg. — We can't look around corners

sypher — one of many — mannerism / baroque / rococo —

Changes in mode
breaking of the plane
irregular stress

Renn. — humanized
— or cold restraint?

{ of stult. film today.

what of false perspective? Hogarth
Escher
Piranesi.

what of science — (psych. of percept.)
what of art hist. ? —

Gombrich

what good is theory? >

Eco / Semiotics, I

from the New Left - ad hominem is ^{question} Eco's politics
to the point
an "instinctive" understanding of dialectical unity

① From Brecht —

once we realize that something is artificial / human-made existing historically — we then have the potential to change it. If it was made by humans, it can be changed by the further intervention of humans. —

This is the radical potential of semiology — fn. p. 150
that it helps us understand the social world better, its specific and historical nature.
From this understanding we can feel our own a potential to alter this world. —

most striking example — ♀'s movement
it doesn't have to be this way

discussion largely within/related to
the realm of ideology

yet see Eco p. 26
on exchange of ♀

② the scholarly / academic / etc. —

a more precise way of specifying what is an ^{superior to} existing models
incredibly complex process —
* beyond impressionism / vagueness / "guesses"

precondition to empirical work — terms / what we are looking for / testing
precondition to

at the same time — much of this work in fact is
not much advanced over general semantics in the 40's.

③ Semiotic "imperialism" —

* chance to over read — eg. p. 28 — "Culture can be studied"

Sr/So.

④ Eco argues for a materialist, historical semiotics *

vs. "Wisconsin Formalists" Bordwell/Thompson/Brannigan

p. 29

against a
static/idealist one

Back into a more fundamental question —

What good is theory?

All activity informed by (not nec. governed by) theory →
activity can be formulated as theory

Makes it easier to understand wholes/processes/

Keeps you honest.

vs vulgar empiricism
impressionism
historicism

explain in terms of film

Codes

36-38 explicate — (ask class)

54-57

66-67

83

133

139 →

Define Overcoding / Undercoding.
Theory of sign production — "labor" / terms —
p. 172 —

Verbal / non-verbal — a basic debate —→
(how much can be conveyed?)
(cf. Godard, Ted Brady's Abbatoir.
Breuer — 23 statements on because

173, 4, 5

178 Symbols / cons. index

double articulation

261 aesthetic text

(262 — 276)

rhetorical code changing — (287) sugar/cyclamate

ideological code switching (290) *
297 →

(293) spell out.

Syntactic ~~system~~ system set of signals

Semantic system set of contents

possible behavior response cproof of communication
a rule connecting.

lecture #1 — course background & history *
(see other notes)

lecture #2 the Paradigm

lecture #3

① structuralism —

the examination of homologous
structures within the Paradigm

② thematic \rightarrow ^{social-cultural} "success myth" —
in U.S. cultural life / basis for it
Citizen Kane
 \rightarrow Oedipal \rightarrow (Frye.)
image structures \rightarrow often overlap.
narrative structures

③ internal analysis possible —
w/in the film
w/out film in general

for myself — basically limited...

Why deny what you can learn from other areas?
to what extent is it useful & pragmatic
"sociological" as dirty word —
but, aren't we interested in all of life? theoretical

basic philosophical \rightarrow film not autonomous realm —

"tude

What Levi-Strauss calls "myth" is very similar to the concept of ideology

a myth (today) is a system of communication
not the "substance" but the form

covert
speech
pictures
etc etc

Semiology tends to study
signification as a process

(how we signify) rather than what is signified.

signifier
signified) the sign (unites the two)

roses - signify passion but the roses are also the signifier



compare to
Freud -
the "latent"
vs the manifest
content/meaning

denotation
Nero soldier
saluting

connotation
Fr. a great empire
all serve her

↑
the concept

"tudor" style - "tudorress" - or Spanish Colonial - tiles/
Taco Bell -

it is in the combination that the ideological or mythic status resides.

myth is depoliticized speech -

it hides the fabricated nature of colonialism
it shows what is "natural"

↑ what is unnatural

as truly natural -

The Waitress - a set of codes
unravelling, we see the ideology.

CODES *

1. a set of signals w internal combinatory laws
(a syntactic system)
2.
(a semantic system)
3. a set of possible behavioral responses
4. a rule coupling some items of 1. with ^{some of} 2. or 3.

additional levels of coding — "text"

rose $\frac{Sr}{Sd}$ | Sign | $\frac{Sr}{Sd}$ I love you
 hist of relation Sd 'lets make up'

communication always takes place in contexts; usually with prior histories

Subcode — a connotative code that relies on a more basic code

| Expressionism |
 (film noir)

concept of contradiction (multiple factors/determinants/
overdetermination)

text as transmitted

text as received

← (audience) →

ambiguous ~~semantics~~

many elements

received according to
a some knowledge

some extra-coding

new elements

leopard
 tattoo
 long hair
 earrings
 (Gestalt
 informality) but "expensive"
 "careful"

(social behavior)
 does it change? —
 the "tourist"

he

overcoding — on basis of a pre-estab. "rule"

a new rule was proposed

Man w/canopy —

Governor

canopy = honor

undercoding — a "rough coding"

↳ in absence of known rules
parts of texts are assumed to be
pertinent

extra-coding (both at once)

aesthetic communication — relies on
"lack of fit"

Encoding & Decoding in the Television Discourse

Encoding // Decoding

① genre

genre-codes —

Transformations — what elements change?

define by constellation of elements.

simple content analysis — levels — (Gerbner on violence)
roadrunner / Peckinpah

p 9. ②

western — not "about" violence ~~by~~ but "about" codes
of conduct.

Signs
Codes are polysemic change/xform/decay/mean diff. things

hegemonic or dominant or preferred meaning. (not determined)

Ekert. - Marked Woman

condensation — number: — — — —
displacement — } — — — —
 — 3 min

city / small town

↑
Class oppositions → moral opposition.

~~Wednesday~~ The New School -
Wed. 5pm.

7:30

Structuralism -

① Structural analysis is possible -

- natural/cultural
- earth/air/fire/water

② the key question with any structural analysis -
So what? -

are we going to assign some significance
to the mere presence of structures?

Where do they come from? Jungian / Freudian / etc...

Principle - just about any system that
describes and organizes natural and/or
human activity can be applied
to a sufficiently complex film...

Why choose one over another?

Burnham - does get at aesthetic phenomena
that traditional film aesthetics
can't begin to deal with -

Bazin has nothing to say about 5:10...
or Kracauer, or Arnheim, ...etc.

Tarot
Xian
diff psychs
Aristotelean
Cosmologies

③ For me - structuralist analysis is a useful tool,
a preparation, a way of arranging/rearranging
raw data, a method - but always
preliminary. It can serve other purposes, but it is
a real distortion to assume that because you found
it, that it was always there.
a variety of empiricism -> "Couldn't it be 'in your
head'?" - a reading forced
on the data?

It can help you discover things, see things in a new or unexpected way. However, — it cannot on its own provide

Altman —
2 focus points

a full theory — unless we take the mind as inherently structured in a certain way.

With Eekert — not an end in itself, but a means to a fuller analysis.

// Barthes — S/Z //

Lacan —

A Paradigm for Cooking.

① in France

post 68

— Cahiers

Gura

② in Eng — from Fiano, from A Husser —

③ Screen Brecht issue

lesage — JC 4

JC 9 — exchange

JC 17 — Milw. critique

how intellectuals
learn, change, develop.

Lacan —

① mind is structured in/like/with language

language (as a general form) determines the individual as subject.

how is the subject constructed? I — hope — fluidity.

— not a unified "thing"

key phrase — "signifying practices" —

const. of subject > internally:
const. of text > intertextual
relation

presence/absence // For/Da // const. of subject — mirror phase
Reside/Lack CASTRATION COMPLEX

Jakobson
Levi-Strauss

condensation — metaphor

displacement — metonymy (substitution)

~~metonymy~~

question of literalness.
metaphoricity of
L's terms

fluidity

hacan-reformulator but holds to a "stage" concept
acquisition of language —

intell. have so separated themselves from feeling/emotion that they see their consciousness structured by language — thus think everyone's

ends up saying in effect that the subject is constructed by language

Big Idea - the Subject is not a fixed thing
it is "constructed" over time

not Cartesian
not whole-on-whole

WPCS

Theory / Practice / Etc.

The Theory Film —

- ① Film About Film Theory
- ② Film which raises questions about nature of film.
(avant-garde) — Film about film (formal)
- ③ Film which raises important th. questions explicitly or implicitly.

An artificial construct — useful

Relation of Theory and Practice

Properly understood, they are not separate

≠ not th over practice // not pr. over th.

despite problems & extremes. *

not just filmmaking!
political/social effect: — we can change.

2. Example — document film / document film th.
verbal/oral tradition — rich, action, message etc.
alive precisely because it ~~is~~ has meaning to people doing it
because it relates to a larger active movement

3. All activities "have theory" all theory has application —

question of priorities.

How, do things change? Who changes?
How does film relate to that?

Humans transform nature //

| Body Politics
Barthes (Elements of S.
Image/Text/Music)

Wollen

Signs & —
Wind
2 a-gs

| Modernism |

Michelle

Daughterite

Pana

Romance (etc.)

Kleinhaus →

Sirk —

Willemen

/ Mulvey

M Jan 7 - intro to cs. hist. overview

W Jan 9 ~~Walter D. Seeing * >~~ The Paradigm

M Jan 14 ^(Semiotics) ~~Body Politics~~ ^{Barthes} ~~(Sontag)~~ → Semiotics I, intro
Ph. msg / Photom / image

W Jan 16 Hutton - Images of Asian Music
Breer - Rubber Cement
read Sontag Analysis of the Image
^{Barthes}
^{Intro to str anal.}

M Jan 21 Hall - Encoding & Decoding Body Politics
nonverbal comm

W Jan 23 Brakhage - Mothlight Body Politics

M Jan 28 Realism/anti-realism (ARVON)
Brecht - parables Lukacs - to narrate or describe?
Mass Godfather II

W Jan 30 Walter Lesage Countdown

m Feb 4 Wind from the East Wollen/Gray

MacBain -
(Godard) & Rocha at the crossroads of w from the East
Robin Wood

w Feb 6 Marxism I Mittelman - on mind.

Marx for beginners Center
Manifesto

m Feb 11 ~~Marxism~~ Marxism II Mao

w Feb 13 ~~Marxism~~ Marxism III (Ideology)

lec. (m. anal. of
mass culture)

← STAMPED →

m Feb 18 } Dark Mirror Yamul
w Feb 20 } Dark Mirror Holland

m Feb 25 Ideology / Angst metz -
FF and its spectator
NGC disc.?
Naming

w Feb 27 THIRD QUENTIN metz Practice -
Film making / Film Theory

AVANT GARDE / POLITICAL SUBCULTURES

M Mar 3 ~~Black & White~~

~~(Ten Million Dollar Bash)~~

Shirley & Bruce →

W Mar 5 Romance

M Mar 10 Daughterite * Michelle

W Mar 12 Lipin - Visible Inventory Six: Motel Dissolve

Feminist
Gay
Black -
Chicano →

Chodorow →

Feminist
Factor and
the AG.

Mulvey - Vis Pl & N. Cin.
Metz - FF and Its Spectator
♀ - Angst

Third Cinema
Imperfect Cinema

Intro to Lang. & Materialism I,

Baudrillard, intell. theories.

Stern (FR) (Point of View
the blind spot)

Rich/Kleinman ⑥

①
(✓) Gleckhill
Metaphor & Metonymy -
Bellum on Mannia (co)

wollen 2 AG's

②
(Gleckhill)
Mulvey
(Johnston)
(Cartesian)
AG → Kleckham AG ④

C.O.	⑤
Naming *	
Interview NG	③

Rich/Kleinman ⑥

Films — Citizen :

Hodgdon :

Mike Miller : Desnoes
(Sontag)
Tardieu & Legue
Hedige & Subentmes.

Some basic points.

① the Vector phenomena →

② TV

③ Eisenberger

④ Docq - Nichols
Kuhn
~~Wacht's review~~ Hosage
* McGarg.

⑤ Melodrama

⑥ sk Rules of the Game

⑦ Analytical image

⑧ the avant garde

⑨ Brecht

⑩ polemics

⑪ "Image of"

Dayan Tutor-Code

ideology

↳ on level of film language (form, style
enunciation)

not neutral - but masks

Suture

"the subject" - the individual (but in abstract way)

imaginary - (unconsc.)

symbolic - access to culture

Outart - renn. painting -

a discourse which defines
the subject -

∴ reading of the painting.

the painting || the perception of the
painting



analog y to "reverse shot"

has Meninas

Baudry - apparatus —

identification - is the bigger area
spectatorship —

(188)

Quid P

Rothman —

viewer/view/viewer —

sequence. —

Bodega bay

vs. "bourgeois" ideology

Silberman

Suture

ψ